

22nd SEASON - 1943

HOLLYWOOD BOWL

MAGAZINE 10¢



THIS WEEK'S
ARTISTS

Symphonies Under the Stars

First Week — JULY 4-6-8-9-10-11

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LOS ANGELES

June 21, 1943

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August 8, 1943

* * *

22nd Season Symphonies Under the Stars

ALL CONCERTS START AT 8:15 P. M.
10 Sunday night "Pop" concerts, July 4 to Sept. 5

Week	SUNDAY	TUESDAY	THURSDAY	FRIDAY - SATURDAY
5 July 9-10 OSCAR LEVY piano soloist BAKALEINIKOFF conductor	August 1 FRANK BLACK conductor	August 3 DOROTHY MAYNOR soprano soloist V. BAKALEINIKOFF conductor	August 5 SIR THOMAS BEECHAM conductor symphony concert	August 6-7 GRACE MOORE soprano soloist ALBERT COATES conductor
6 July 16-17-23-24 LET	August 8 SIR THOMAS BEECHAM conductor	August 10 JOSE ITURBI pianist-conductor AMPARO NAVARRO piano soloist	August 12 SIR THOMAS BEECHAM conductor symphony concert	August 13-14 GLADYS SWARTHOUT mezzo-soprano soloist V. BAKALEINIKOFF conductor
7 E nurs., 15-22 4, 8:15 p.m. 2.75 (tax incl.) Ballet	August 15 OPERA EXCERPTS DUSOLINA GIANNINI soloist PIETRO CIMINI conductor	August 17 OTTO KLEMPERER conductor BRONISLAW GIMPEL violin soloist	August 19 GEORGE SZELL conductor symphony concert	August 20-21 VELOZ & YOLANDA dancers MORRIS STOLOFF conductor
8 (only) J ETT & ROBE duo pianist BAKALEINIKOFF conductor (only) J BROWN soprano ROSZA contr	August 22-29 September 5 ALEXANDER SMALLENS conductor	August 24 YEHUDI MENUHIN violin soloist ALEXANDER SMALLENS conductor	August 26 GEORGE SZELL conductor symphony concert	August 27-28 ARTUR RUBINSTEIN piano soloist GEORGE SZELL conductor

INFORMATION

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(cl.)
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HOLLYWOOD

July 4 to Aug. 28

Week	SUNDAY	TUESDAY	THURSDAY	FRIDAY - SATURDAY
1	July 4 PAUL WHITEMAN <i>presents</i> FERDE GROFE GINNY SIMMS GRACIE ALLEN CAPT. MEREDITH WILLSON	July 6 JOHN CHARLES THOMAS <i>baritone soloist</i> V. BAKALEINIKOFF <i>conductor</i>	July 8 BRUNO WALTER <i>conductor</i> symphony concert	July 9-10 OSCAR LEVANT <i>piano soloist</i> V. BAKALEINIKOFF <i>conductor</i>
2	July 11 ERNO RAPEE <i>conductor</i>	July 13-20 July 15-22 July 16-17-23-24 S. Hurok presents THE GREATEST IN RUSSIAN BALLET by the BALLET THEATRE 8 Performances: Tues., July 13-20; Thurs., 15-22; Fri., 16-23; Sat., 17-24, 8:15 p.m. Res. Seats: \$1.10, \$1.65, \$2.20, \$2.75 (tax incl.) Gen. Adm.: 75c (tax incl.) Season Book Tickets not good for Ballet		
3	July 18 ERNO RAPEE <i>conductor</i>			
4	July 25 FRANK BLACK <i>conductor</i>	July 27 CLAUDIO ARRAU <i>piano soloist</i> V. BAKALEINIKOFF <i>conductor</i>	July 29 BRUNO WALTER <i>conductor</i> symphony concert	Friday (only) July 30 BARTLETT & ROBERTSON <i>duo pianists</i> V. BAKALEINIKOFF <i>conductor</i> Sat. (only) July 31 ANNE BROWN <i>soprano soloist</i> MIKLOS ROSZA <i>conductor</i>

TICKET INFORMATION

First Sunday, July 4: Res. Seats \$1.10, \$1.65, \$2.20. General Admission 75c (tax incl.)
All Other Sundays: Res. Seats \$1.10; general admission 55c (tax incl.)
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22nd SEASON - 1943

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10 SUNDAY NIGHT POP CONCERTS, JULY 4 to SEPT. 5

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HOLLYWOOD BOWL

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JULY 4 To AUG. 28, 1943

Tues., Thurs., Fri. and Sat. Nights, 8:15

10 Sunday Night "Pop" Concerts

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What so proudly we hailed at the twilight's last
gleaming—

Whose broad stripes and bright stars, through the
perilous night,

O'er the ramparts we watched were so gallantly
streaming!

And the rocket's red glare, the bombs bursting in air,

Gave proof through the night that our flag was still
there;

O! say does that star-spangled banner yet wave

O'er the land of the free, and the home of the
brave?



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HOLLYWOOD BOWL *Magazine*

FIRST WEEK . . . JULY 4-6-8-9-10-11-1943

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On the Front Cover:

Top, left to right:

Paul Whiteman,
Ferde Grofe,
Ginny Simms,
Capt. Meredith Willson,
Gracie Allen.

Lower, left to right:

John Charles Thomas,
Vladimir Bakaleinikoff,
Bruno Walter,
Oscar Levant.

*Official publication of
The Southern Cali-
fornia Symphony As-
sociation sponsoring
Symphonies under
the Stars.*

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Bruno David Ussher, program commentator; Dorothi Bock Pierre, ballet commentator;
Beatrice de Troost, Dorothy Huttenbach, advertising assistants; Edna R. Hewitt, program sales.

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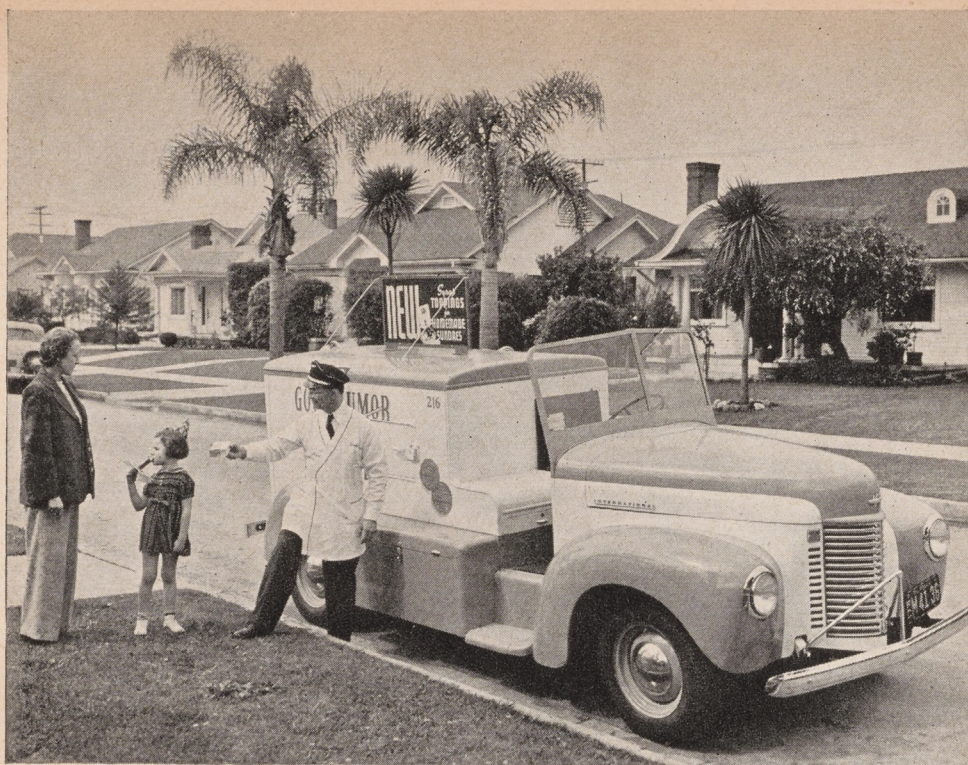
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Artists of The Week

All of the artists appearing in Hollywood Bowl this week have been here previously with the exception of Paul Whiteman, Ginny Simms, Gracie Allen, and Ray Turner.

Paul Whiteman

Whiteman, dean of modern music, is a westerner. He was born in Denver, son of J. Wilberforce Whiteman, for nearly a half century supervisor of music in the city schools of the mountain city. After a stint in the U. S. Navy during the first World War he organized his own band and has been making history ever since in the realm of popular music. He introduced Gershwin's famed "Rhapsody in Blue" to the so-called sanctified halls of classic music and has been responsible for introducing much new music and many artists who since have become famous in their own right. A few months ago he became musical director of the Blue Network. Mr. Whiteman has generously given of his time to many symphony organizations in their drives for funds and in the past year has directed six concerts for the Los Angeles Philharmonic Orchestra.

Ginny Simms

Ginny Simms was introduced to the public through radio. She is a southerner by birth but has lived most of her life in Los Angeles. After a period with Kay Kyser she was starred on her own program and recently was engaged for a motion picture role by M-G-M.

Gracie Allen

A native of San Francisco, Gracie Allen is one of the most popular radio comediennees. She is the wife of George Burns, also a San Franciscan. They went into radio from the vaudeville stage. Last spring Miss Allen appeared with the Los Angeles Philharmonic Orchestra on its final concert pair of

the season to play her novel concerto for index finger.

Ray Turner

Ray Turner is a gifted young American-born pianist who spends most of his time at Paramount Studio where he is connected with the music department. He is making his Bowl debut on the Sunday, July 4th program playing the "Rhapsody in Blue."

John Charles Thomas

One of Hollywood Bowl's favorite soloists, John Charles Thomas has sung on eight Bowl programs in the past dozen years. He was born in Baltimore, Maryland, began his career in a church choir, won fame in light operas, became one of the nation's most popular concert and recital artists and has sung with the Metropolitan, Chicago and other American grand opera companies. He sings every Sunday morning on the Westinghouse program. Away from his profession of singing his favorite pastime is golfing. He has swung golf clubs on most of the courses in the United States.

Vladimir Bakaleinikoff

During his stay in Hollywood this summer, Vladimir Bakaleinikoff will conduct eight concerts. His Bowl debut was in 1939 when he did a masterful job conducting Borodin's "Prince Igor" grand opera. Last summer he conducted for his friend the late Sergei Rachmaninoff. This summer he was engaged as associate conductor of the Philharmonic Orchestra for the summer season. During the winter he is associate conductor of the Pittsburgh Symphony. He has been identified with the Pittsburgh orchestra and Fritz Reiner since the orchestra was reorganized and prior to that was with the Cincinnati Symphony. He had a varied conducting career in Russia before coming to the United States.

Bruno Walter

Bruno Walter holds the attendance record for Hollywood Bowl concerts devoted exclusively to symphonies. This is his fourth consecutive season of Symphonies under the Stars. He

(Continued on Page 14)

Mme. Belle Forbes Cutter
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PHILHARMONIC ORCHESTRA OF LOS ANGELES

PAUL WHITEMAN

Musical Director Blue Network, presents

FERDE GROFE and CAPT. MEREDITH WILLSON,

U.S.A., Radio Section Special Service Division

conductors

GINNY SIMMS, GRACIE ALLEN and RAY TURNER, soloists

Star Spangled Banner

March for Americans Grofe 5538
Composer conducting

a) *The American Serenade* Louis Alter 5539
Composer at the piano

b) *Pavane* Morton Gould 5540

c) *San Juan Capistrano and San Juan Batista*
from "The Mission" Symphony Willson 5541
Capt. Meredith Willson conducting
Ray Turner, pianist

Rhapsody in Blue Gershwin
Paul Whiteman conducting

a) *Badinage* Herbert 4562

b) *From the Land of the Sky Blue Water* Cadman 5542
Arranged for Orchestra by Victor Herbert

c) *Stars and Stripes Forever* Sousa
Capt. Willson conducting

Intermission—Fifteen Minutes

On the Trail from "The Grand Canyon" Suite Grofe
Composer conducting

Lover's Waltz Rodgers and Hart

"St. Louis Blues" Handy
Ginny Simms, soloist. Edward Fairchild, conducting. The Bombardiers, assisting artists.

Concerto for Index Finger
Gracie Allen, soloist

Medley of Service Songs—Featuring the Bombardiers.
Paul Whiteman conducting

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Sunday Concert Comments

By Bruno David Ussher

Music By and For Americans

This Fourth of July concert, opening the 22d season of Hollywood Bowl summer concerts appropriately starts with Ferde Grofe's stirring "March for Americans".

Grofe knows what to ask from a full symphony, his career having started as a viola player in the Los Angeles Philharmonic Orchestra. Which reminds one that Paul Whiteman, likewise one of the conductors of this evening gained invaluable experience as a violinist in the San Francisco Symphony under the disciplinarian baton of the late Alfred Hertz, first conductor of the Hollywood Symphonies under the Stars.

Louis Alter, heard tonight as composer and pianist, made his Bowl program debut last summer under Meredith Willson. Like Morton Gould in the "Pavane", so Alter in "American Serenade" proves himself to be a lively romantic with a realistic touch on the American side of rhythm.

It was the ever generously sympathetic Albert Coates (appearing later in the season as conductor, being busy now at MGM shaping a score for the Ratoff production of "Russia") who staked his baton reputation on Meredith Willson as a composer. On April 4-5, 1940, Coates premiered Willson's second symphony, called "The Missions of California".

Tonight time suffices only for two of the four movements: "The Swallows of San Juan Capistrano" and "Mission San Juan Bautista". Willson worked at the symphony four years, often asking Coates' advice.

Willson had visited the various missions, read much about their usefulness, glory and difficulties. Inspiration

came with repeated visits to several of these institutions, particularly San Juan Capistrano, where he was given an ancient Gregorian hymnal theme for use in his composition. The music describes the atmosphere of the famous monastery and the flight of the swallows in the sun-filled, dreamy air of Southern California.

In the music entitled "San Juan Bautista", Meredith Willson at once brings back a picture of the once prosperous mission and of its famous set of bells, praised by contemporaries as the sweetest-toned bells on the entire Camino Real.

A beautiful and peaceful valley is conjured up by Willson's music. The famous bells, fashioned by a celebrated bell-caster in Peru and brought by sailing ship from South America, are heard.

Times of stress overtook the mission, some of the bells fell and broke. They were re-cast, but the old eloquence could not be regained. Today San Juan Bautista lies in ruins, but they still speak of past works of compassionate and enduring character. Willson's music seems to reflect the shadows of time and misfortune that fairly hover over what once was a center of justified pride for the Padres of by-gone days.

Gershwin's "Rhapsody in Blue" comes in striking contrast to the Willson music from the idyllic valleys of California. There is a fierce nostalgia, a passionate cry for deliverance from the cement-and-steel canyons of New York City in this deeply emotional, nervously actuated rhapsody. The bells echoed in the Gershwin opus are those of the Elevated and the Underground, are workshift bells all of

(Continued on Page 21)

Staff for Paul Whiteman

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Artists of The Week

(Continued from Page 9)

came here first in 1927 and returned two years later. He remained away for nearly a decade but resumed his visits in the summer of 1940. Bruno Walter is one of the world's foremost conductors of both symphony and opera. Last winter he conducted the Metropolitan in New York, Chicago and Cleveland.

Oscar Levant

Oscar Levant is returning to the Bowl for his second visit. He is one of the witty experts of radio's Information Please and is known throughout the nation as well for his recital appearances. He enjoyed a close friendship with the late George Gershwin. Levant is a native of Pittsburgh, Pa.

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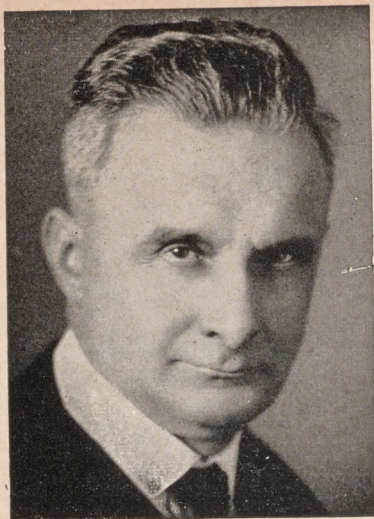
ALLAN C. BALCH

The passing of Allan C. Balch took from the cultural, educational and civic life of the Southwest one of its foremost philanthropists. Since the formation of the Southern California Symphony Association, Mr. Balch served as Honorary Chairman and as a member of the executive committee of the Board of Trustees.

He was a former president of the Hollywood Bowl Association, one of its charter members, president emeritus, and one of its wisest counsellors. His benefactions were many and important. One of the noteworthy Balch gifts was the \$50,000 shell in Hollywood Bowl.

Mr. Balch was born in Valley Falls, N. Y., March 13, 1864, attended school in his native town, and later was graduated from Cornell University as an electrical engineer. He came to Southern California in 1896 and pioneered in the development of electrical power for irrigation pumping and oil drilling in this section of the State.

His widow Janet Jacks Balch joined her husband in the multifarious benefactions which included large gifts to the California Institute of Technology, Scripps College, and Cornell University, Hollywood Bowl and Philharmonic Orchestra. Mr. and Mrs. Balch were married in 1891.



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baritone soloist

VLADIMIR BAKALEINIKOFF

conductor

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VICTOR YOUNG, conductor

Carroll Hollister accompanist

"Ruy Blas" overture Mendelssohn

Classical Symphony in D-major Prokofieff

Three Arias with orchestra: (Victor Young conducting)

a) "Di Provenza" from "La Traviata" Verdi

b) Mephisto's Serenade from "Damnation of Faust" Berlioz

c) "Promesa di mon avenir" from "Le Roi de Lahore" Massenet

Intermission—Fifteen Minutes

Vintage '39 Milton Rosen

March Slav Tschaikowsky

Three Songs with Piano:

a) Roll Along Home Easthope Martin

b) Down in That Valley arranged by Hamilton Forrest
(Kentucky Mountain Song from Marion Kerby collection)

c) Sailormen Jacques Wolfe

Carroll Hollister piano accompanist

Songs with Orchestra: (Victor Young conducting)

d) "Love Can be Dreamed" and "Your Eyes Shine in My Own",
from "The Gypsy Baron" Strauss

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Tuesday Concert.....Comments

By Bruno David Ussher

"Ruy Blas" Overture, opus 95 . Felix Mendelssohn-Bartholdy

(Born February 3, 1809 at Hamburg; died November 4, 1847 at Leipzig)

This is a genuinely romantic overture the main features of violent love, soaring ambition and tragic intrigue as found in Victor Hugo's drama "Ruy Blas" for which the work is intended as a prelude.

Mendelssohn wrote the overture under peculiar circumstances. The Hugo play was scheduled for the 1939 Theater Pension Fund benefit at the Leip-

zig Theater. Mendelssohn was asked to write an overture for the occasion, but disliking the Hugo work, composed only a song for one of the scenes. The committee in charge expressed regret at his "inability to compose an overture". Challenged by the implication in the letter of thanks, Mendelssohn sat down and composed the overture within three days.

Classical Symphony in D-major, opus 25 . Sergei Prokofieff

(Born April 23, 1891 at Sontzovka, Russia; now living at Leningrad)

Prokofieff is one of the most eminent figures in contemporary Russian music, versatile and virile as a creative artist and as a concert pianist of exceptional powers. Prokofieff favors the grotesque, which leads him to subjects of fantastic fairy-tales as in his opera "The Love of Three Oranges", making his humor often whimsical and even sardonic in typically Slavic manner.

Among his most amusing works, such as the "Classical symphony", is the "Lieutenant Kije" suite, taken from a film-score, also recorded by Victor. The former, just re-issued in a St. Louis Symphony recording under Golschman combines 18th-century charm and grace with modern har-

monization, thus providing unexpected vivacity.

One might well say of this Russian master that the "unexpected" is to be expected. Thus this gay little symphony was written between 1916-17, Russia's darkest years in the last war. "In writing this D-major symphony, opus 25, I wished to catch the spirit of Mozart, but a Mozart as he might possibly express himself now within the structure of traditional forms." But as RCA Victor's commentator adds, "while the work is indeed reminiscent of Mozart, Haydn and their contemporaries, certain occasional turns of phrase, wanderings of harmony and relatively sophisticated melodies reveal the brilliance of that clever modernist Prokofieff."

"Vintage '39", Suite for Orchestra Milton Rosen

"Vintage '39" is an orchestral suite in three movements, each a mood picture, although by chance named after three beverages suggested by the music. As the friends of the composer point out, he is not what one would call "a drinking man." In fact, the

title "Champagne" was suggested, incidentally by a woman listener, when the composer played the yet nameless piece to a group of friends.

"The music makes me think of 'bubbly'", the fair commentator persisted, and the company approving,

Tuesday Comments Continued

the obliging composer wrote "Champagne" at the top of the first page.

Two more movements were written in due time and "launched" in similar fashion. "The second movement might be a port . . . with lots of body, such as 'Tarragona'." Rosen had not as yet tasted Tarragona but came to like it and in as much as he liked the name, the second movement had a title, befitting music of Spanish flavor, mission bells and a certain religious feeling.

"California Sparkling Burgundy" was chosen for the third movement, the wine and the music corresponding in being a typical native California-American product.

Milton Rosen was born in Yonkers, New York, in 1906, and at a very early age decided to break with the tradition of a family, nine-tenths of whose members were in the medical profession, and become a musician.

He studied at the Damrosch Institute of Musical Art in New York City for several years, and later received private instruction under Pietro Floridia. He has done arranging and composing for the theater and for many radio programs emanating from New York. For several years he was a member of the music staff of WLW in Cincinnati. In 1939 he joined the music department of Universal Pictures, and is still at that studio doing arranging, as well as composing the musical scores for many of their productions.

His "Fantasie Americana" has been played by the Boston and Cincinnati symphony orchestras, and his "Columnist's Suite" received its first performance by the Boston Symphony in 1934.

Also to his credit is a symphony and some hundred-odd songs.

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Tuesday Comments Continued

March Slav, opus 31 Peter Tschaikowsky

(Born May 7, 1840 at Wotkinsk, Russia; died November 6, 1893 at Leningrad)

Tschaikowsky's "March Slav", opus 31, or as it is also known, the "Russo-Serbian March", was composed in 1877 for a concert in aid of the soldiers wounded in the Russo-Serbian war against Turkey. The music opens with a strain in the manner of a funeral march, whence a sad and beau-

tiful Serbian (Yugo-Slav) folksong, (Sunce jorko nesijas jednako or "Bright sun, you do not shine the same") is heard in the violas and bassoons and taken up by the full orchestra. Later on fragments of the (old Tsarist) national anthem of Russia is heard, which recurs in proud fashion at the close of march.

Sunday Comments Continued

(Continued from Page 13)

which Gershwin's New Yorkers, for whom this rhapsody is written, try to forget.

It is almost as if Gershwin were voicing all the frustrations and longings of the men and women of 20th-century New York, in one frantically sustained almost deliriously self-forgetting heart-cry for release from reality.

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"Egmont" Overture, opus 84 Beethoven

Symphony No. 1 in C-major, opus 21 Beethoven 52429

1. Adagio molto; Allegro con brio
2. Andante cantabile con moto
3. Menuetto: Allegro molto e vivace
4. Adagio; Allegro molto e vivace

Intermission—Fifteen Minutes

Symphony No. 4 in G-major, opus 88 Dvorak

1. Allegro con brio
2. Adagio
3. Allegro grazioso
4. Allegro ma non troppo

Three Slavonic Dances, A-flat major, E-minor, G-major . . . Dvorak

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Thursday Concert Comments

By Bruno David Ussher

"Egmont" Overture, opus 84 Ludwig van Beethoven

(Born December 16, 1770 at Bonn; died March 26, 1827 at Vienna)

Artistically important as the "Egmont" overture, opus 84, is at all times, it holds particular significance for this time. This fact may have actuated Conductor Bruno Walter in opening his Hollywood Bowl engagement this year with the present score.

History has recorded strange withal plausible co-incidents, but none would be more odd and yet possible if tonight, Allied troops were to set foot on Dutch-Belgian soil for which Egmont died in 1568, and for which his people fought an eighty-years' war of independence.

One wonders whether the Fuehrer, notwithstanding his much vaunted love of music, permits the performance of this Beethoven work in Brussels or in Amsterdam, because the overture, as the "historical tragedy" of Goethe for which it was composed, glorifies the irrepressible patriotism of the Netherlands of the 16th century.

When Beethoven heard that the Vienna court-theater was preparing Schiller's "William Tell", he applied to write the incidental music. Influential friends of the practically forgotten Gyrowetz, however, secured that commission for their favorite. By way of consolation, Beethoven was assigned a similar task, the music for "Egmont" which play, it was thought,

would lend itself less well to musical interpolations.

The play was first performed in Vienna May 24, 1810 with Beethoven's overture, 4 entr'actes, two songs by Claerchen (the heroine and beloved of Egmont), and three pieces known respectively as "Claerchen's Death", "Melodrama" and "Triumph Symphony", the latter identical with the climactic ending of the overture. Schiller's "Tell" was played a month later with the music of Gyrowetz. The play lives on, although anti-totalitarian, but without the sugary tunes of Gyrowetz.

Occupation of the Netherlands (including then approximately present-day Belgium and Holland) by Spanish armies with connivance of the German emperors, was as unjustified then as the present day situation. Especially under the ruthless Duke Alba, the Netherlands were treated as a "slave people".

But neither executions nor impoverization could break the spirit of the oppressed. Incidentally, one of the first examples of a sales tax was imposed by Alba, who established a 10 percent tax on all commercial transactions. Alba, however, was modest compared with Hitler, because he levied only a one per cent tax on capital. Time came when the Netherlands not only refused to pay but forced the Spanish to leave.

Symphony No. 1 in C-major, opus 24 . . . Ludwig van Beethoven

When Beethoven's first symphony was premiered in 1800 at Vienna, both players and reviewers thought it too difficult. The composer appeared also as soloist in his first piano concerto and his playing, especially his im-

proviations in the cadenzas, were described as masterly. As a matter of fact, these were by no means Beethoven's first essay in those respective types of composition. The firmness of statement and power of ideas would



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Thursday Comments Continued

point to the fact that he had written several symphonies and concertos, and had discarded them, before he himself was satisfied.

Beethoven was 30 years of age then and had established the beginnings of a highly personalized style. Some listeners may find a certain satisfaction in recognizing the examples of Mozart and Haydn in the first symphony, but they are apt to miss seeing the forest because of the trees. Beethoven, in this opus, already moves in a world of his own creation.

Symphony No. 4 in M-major, opus 88 and Three Slavonic Dances . Antonin Dvorak

(Born September 8, 1844 at Nelahozeves;
 died May 1, 1904 at Prague)

This songful work is really Dvorak's eighth symphony, coming four years (1889) before his better known "New World" symphony or No. 5. Actually Dvorak had composed 9 symphonies. The reason for this seeming discrepancy in numbering is that in later years he withdrew the first four symphonies.

No. 4 in G-major is rich in folksong material typical of the Bohemian people, or as they have been known since the last world war, as Czecho-Slovakians. The three Slavonic Dances closing this program, too, are fantasies, based on tunes and rhythms derived from, or similar to traditional folklore.

Neither the fourth nor any of the other Dvorak symphonies have programmatic meanings. Each movement is a mood picture, some melodically more varied than the other, the first movement containing five themes. This may not be "proper" symphonic form, but Dvorak, (as Sibelius later on), was concerned chiefly with expressing himself and his nation. This then is a message from Czecho-Slovakia peacefully contemplative, happy, and filled with justified pride in a past when old Bohemia was a force in the making of European history.



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 March for Americans (composer conducting) Grofe
 a) The American Serenade (Composer at the piano) Louis Alter
 b) Pavanne Morton Gould
 c) San Juan Capistrano & San Juan Batista from "The Mission Symphony" Meredith Willson
 Rhapsody in Blue (Mr. Whiteman conducting, Ray Turner, pianist) Gershwin
 a) Badinage Victor Herbert
 b) From the Land of the Sky Blue Water (Victor Herbert arrangement) Cadman
 c) Stars and Stripes Forever (Capt. Willson conducting) Sousa
 INTERMISSION
 "On the Trail" from "The Grand Canyon" Sulte (Composer conducting) Grofe
 "Lover's Waltz" Whiteman
 "St. Louis Blues" (Ginny Simms, soloist) Handy
 Concerto for Index Finger—Gracie Allen, soloist.
 Medley of Service Songs—Paul Whiteman conducting.

TUESDAY, JULY 6

JOHN CHARLES THOMAS, baritone soloist VALDIMIR BAKALEINIKOFF, conductor
 Assisting Mr. Thomas: Victor Young conductor; Carroll Hollister, pianist.
 "Ruy Blas" overture Mendelssohn
 Classical Symphony in D-major Prokofieff
 Arias with orchestra, Victor Young conducting:
 a) Prologue from "Thais" Massenet
 b) Mephisto's Serenade from "Damnation of Faust" Berlioz
 c) "O Nadir" from "The Pearl Fishers" Bizet
 Vintage '39 Milton Rosen
 March Slav Tschalkowsky
 Three Songs with Piano (Carroll Hollister, accompanist)
 a) Roll Along Home Easthope Martin
 b) Down in that Valley—Arr Hamilton Forrest. Kentucky Mountain Song.
 c) Sailormen Jacques Wolfe
 With Orchestra—Victor Young conducting:
 d) "Love Can be Dreamed" and "Your Eyes" from "Gypsy Baron" Strauss

THURSDAY, JULY 8

BRUNO WALTER, conducting
 Egmont Overture Beethoven Symphony No. 4, Op. 6 Dvorak
 Symphony No. 1, C-minor Beethoven Three Slavonic Dances Dvorak

FRIDAY and SATURDAY, JULY 9-10

OSCAR LEVANT, piano soloist. VLADIMIR BAKALEINIKOFF, conductor.
 Overture, "Orpheus in the Underworld" Offenbach
 Sailors' Dance from "The Red Poppy" Gliere
 Concerto in F for piano and orchestra (Oscar Levant, soloist) Gershwin
 INTERMISSION
 Suite Algerienne St. Saens
 First Movement, Concerto in A-minor (Mr. Levant, soloist) Grieg

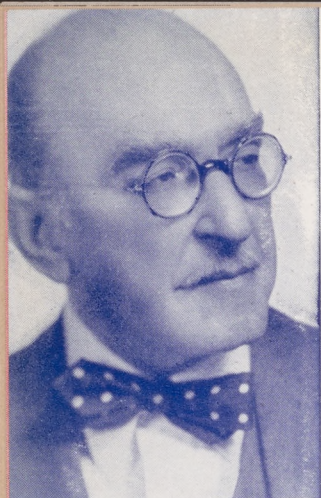
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- Robert BRINK** - - Bass, with Philadelphia Opera Co.
- Rosemary LANE** - - Star of New York Production "Best Foot Forward."
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Conductors in the Bowl series for the rest of the season will be Erno Rapee, July 11 and 18; Eugene Goossens, July 25, Aug. 1; Sir Thomas Beecham, Aug. 8; Pietro Cimini, Aug. 15, and Alexander Smallens, Aug. 22, 29 and Sept. 5.

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JULY 7—Gustav Mahler, Austrian composer, born in Bohemia, 1860.

JULY 8—Percy Grainger, Australian composer-pianist, born 1882. He became a citizen of the United States in 1919 and was married in Hollywood Bowl during a concert.

JULY 9—Ottorino Respighi, Italian composer, born 1879 in Bologna. Richard Hageman, Dutch-American conductor and composer, born in Holland, 1882. Has conducted many times in Hollywood Bowl.



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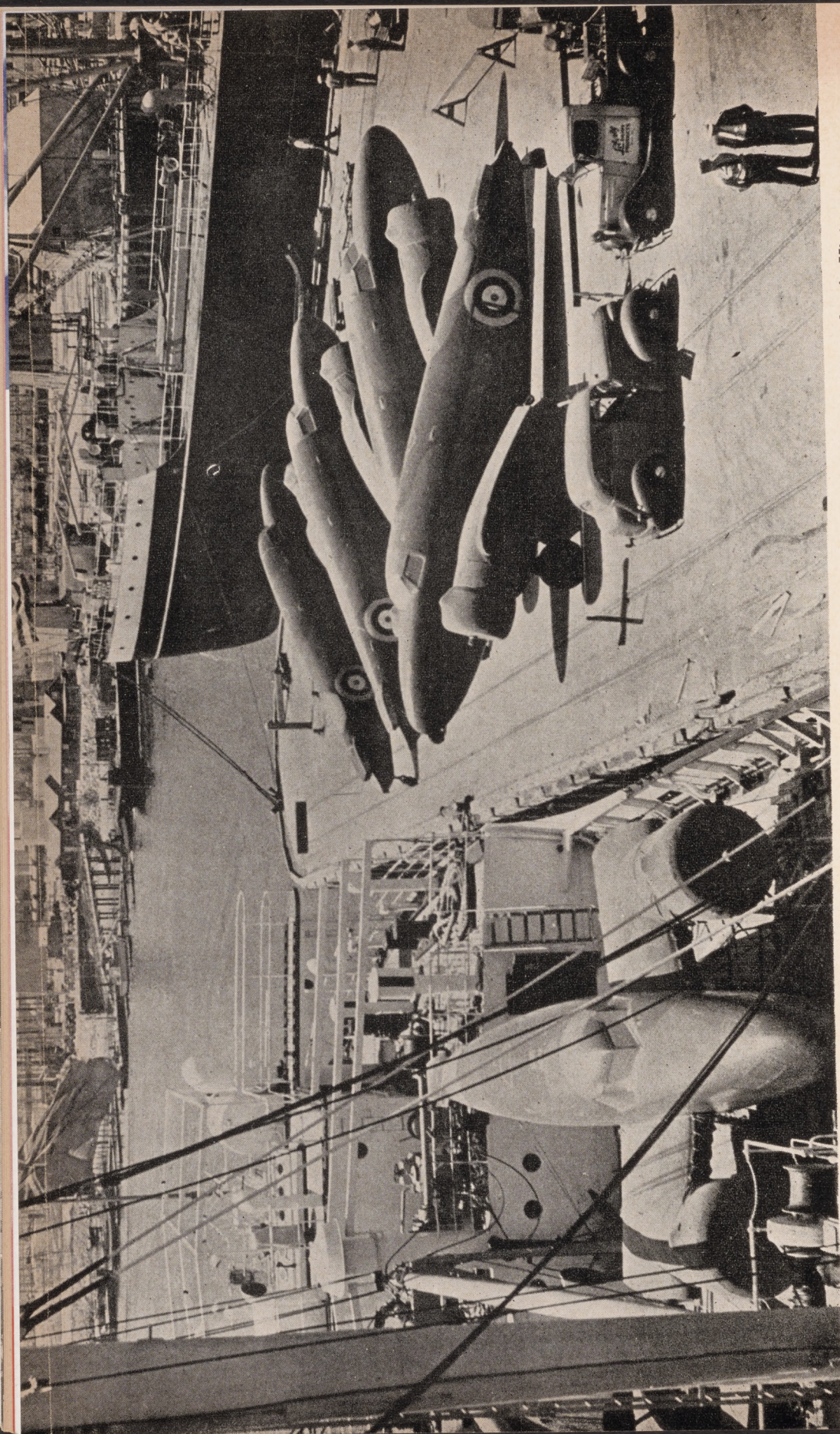
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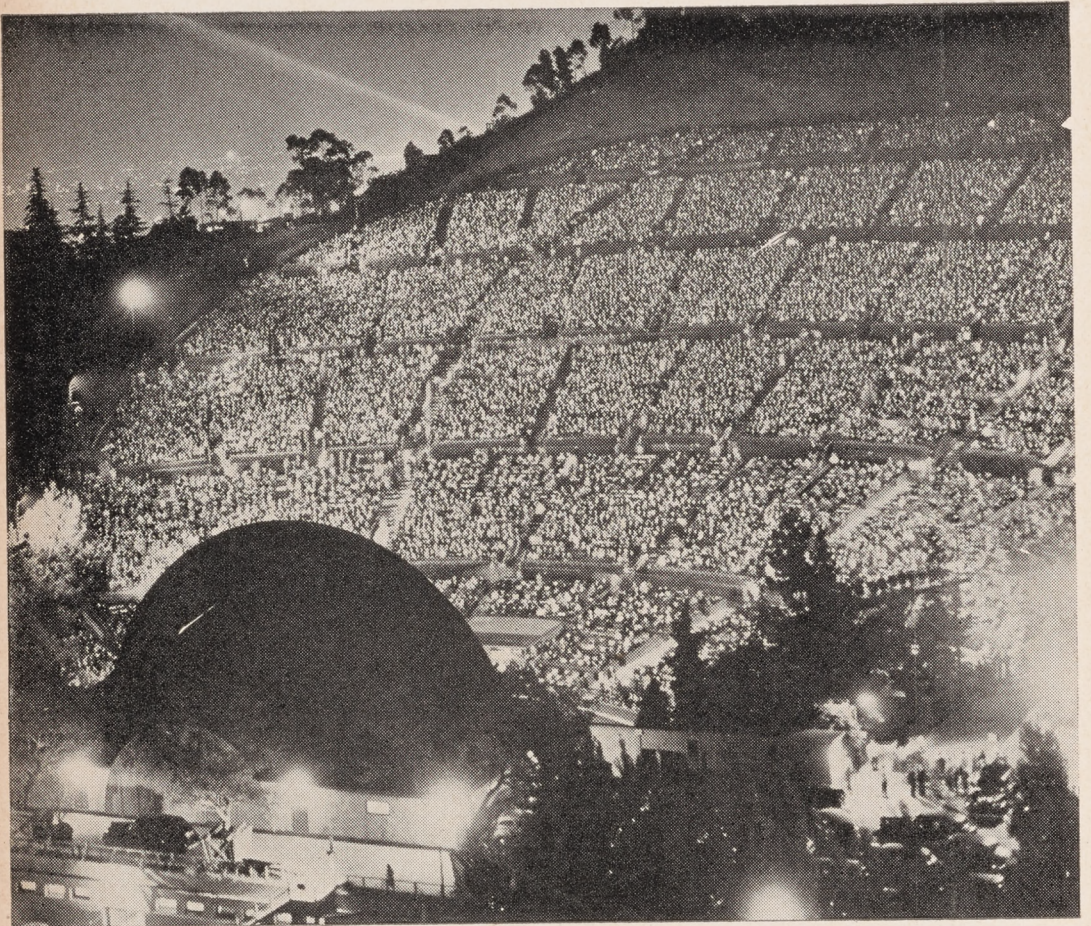
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This official page of the Hollywood Bowl Association is dedicated to Mrs. Artie Mason Carter, whose inspiration and dynamic force gave impetus to the permanent establishment of Symphonies under the Stars.

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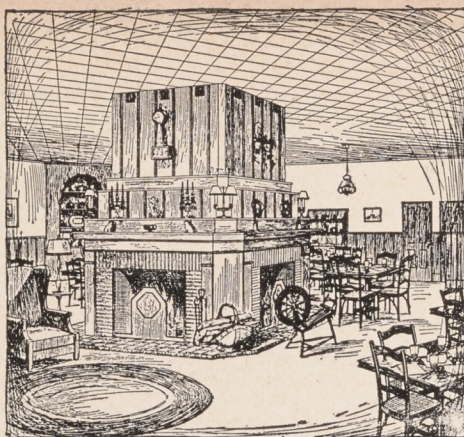
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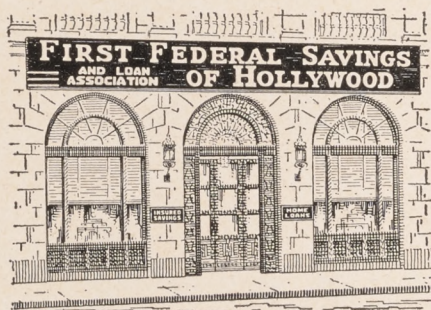


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Strolling in Pepper Tree Lane

By JOHN ORLANDO NORTHCUTT

Home Towners

For the first time in the history of Hollywood Bowl the season has opened on the Fourth of July. It is fitting that the program be devoted to all-American numbers and the artists are all American-born.

We may just as well call it an all-Western shindig. Gracie Allen was born in San Francisco, Ferde Grofe spent his early years in Los Angeles and played with the Philharmonic Orchestra in its first season; Capt. Meredith Willson for many years broadcast from San Francisco, then moved to Los Angeles; Ray Turner for 14 years has been in the music department of Paramount Pictures. Paul "Pops" Whiteman once played in the San Francisco's Symphony Orchestra, started his famed band in this State and was born in Colorado, which is a mighty good place to be born. Ginny Simms has spent most of her life in Los Angeles.

* * *

Dad's Victory Garden

Leave it to "Dad" Reed to find a Bowl spot for a Victory Garden. In a lush corner he has a fine crop of beans, beets, tomatoes, radishes and other vegetables. He says he planted beets just in case a musician misses a beat he can find it in his garden.

* * *

Top of the Ladder

If it were not undignified, we would say "local boy makes good" in referring to the appointment of Dr. Artur Rodzinski as conductor and musical director of the New York Philharmonic-Symphony. His first permanent conducting engagement in the United States was with the Los Angeles Philharmonic Orchestra. He was here four seasons and conducted in

Hollywood Bowl 17 times. For ten years he was conductor of the Cleveland Orchestra, leaving there this season to accept the important New York assignment. He is a brilliant conductor and has many friends hereabouts.

* * *

Sousa Man

When Capt. Willson conducted John Philip Sousa's "Stars and Stripes Forever," Sunday night he must have recalled his early association with the distinguished "March King." Capt. Willson was a flutist in the Sousa band.

* * *

Wacs and Waves

Three of Edna Hewitt's former program girls are serving their country as Wacs and Waves. Martha Jane Warren is a lieutenant in the Wacs, Cecile Symonds and Cay Stack are Waves. Rosalinda Anthony is doing civilian war work in Washington.

* * *

"Prof." Hines

Word comes from Jerome "Jerry" Hines, tall basso, that he has finished his U.C.L.A. course in mathematics and chemistry, has his A.B., and has been honored with an engagement as assistant professor at his alma mater. He will work toward a doctor's degree. Jerry made his Hollywood Bowl debut last summer as soloist winning an audition against a field of 55 and sang with the Philharmonic last winter.

* * *

Botanical Department

Our botanical expert reports the Yucca growth on the hills of Hollywood Bowl is greater than in previous summers. Early Californians refer to the Yucca as the "Lord's Candle". They look best in daytime, and are lovely and picturesque adornment for the verdant hills.

HARRY KAUFMAN

(For 17 years—1924-1941—on the piano faculty
of The Curtis Institute of Music, Philadelphia)

Pianist-Accompanist-Coach

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First Gershwin Memorial Concert

Soloist with the Philharmonic Orchestra at The New York Stadium
before an audience of over 20,000

Alexander Smallens, conductor for the Concerto in F
Ferde Grofé, conductor for the Rhapsody in Blue

—bringing forward the pianist, **HARRY KAUFMAN**, who has every right to be known as a Gershwin specialist.—**PITTS SANBORN**, *World-Telegram*.

With Kaufman at the piano Alexander Smallens conducted a gorgeous performance of the Concerto in F.—**HENRY BECKETT**, *New York Post*.

Of all the artists on this bill, Harry Kaufman, playing the solo parts of the Concerto and the Rhapsody, touched off all the fireworks implanted in the scores for Gershwin.—**HOBE MORRISON**, in *Variety*.

Soloist with the Philadelphia Orchestra in the Rhapsody in Blue
Eugene Ormandy, conductor

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8:15 P. M.

PHILHARMONIC ORCHESTRA OF LOS ANGELES

OSCAR LEVANT

piano soloist

VLADIMIR BAKALEINIKOFF

conductor

Overture to "Orpheus in the Underworld" Offenbach

Sailors' Dance from the ballet "The Red Poppy" Gliere

Concerto in F for Piano and Orchestra Gershwin

1. Allegro
2. Andante
3. Allegro agitato

Soloist: OSCAR LEVANT

Intermission—Fifteen Minutes

Algerian Suite, opus 60 Saint-Saens

1. Prelude: View of Algiers
2. Moorish Rhapsody
3. Evening Dream at Blidah in the Desert
4. French Infantry March

First Movement Concerto in A-minor Grieg

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22d SEASON—SYMPHONIES UNDER THE STARS
SOUTHERN CALIFORNIA SYMPHONY ASSOCIATION

RADIO NEWS

Know Your HOLLYWOOD BOWL Programs

Listen to the Hollywood Bowl Reporter on
the following Radio Stations WEEKLY . . .

Each Saturday	KMPC	10:15 to 10:30 A.M.	Naomi Reynolds
Each Monday	KHJ	8:45 A.M.	{Eddie Albright
"	KFI	9:30 to 9:45 A.M.	"Listener's Digest"
"	KMTR	11:45 A.M.	Mary Behner
"	KGFJ	2:10 P.M.	Hollywood Bowl Reporter
"	KRKD	2:35 P.M.	Gordon Browning
"	KNX	3:30 P.M.	Hollywood Bowl Reporter
"	KFAC	3:55 P.M.	Musical Masterpieces
"	KFWB	6:55 P.M.	Hollywood Bowl Reporter
"	KECA	10:30 P.M.	Philharmonia

Schedule prepared by J. Howard Johnson, director of Radio and Public Address.

Each Sunday The Standard Symphony Hour is broadcast from Hollywood Bowl—8:30 to 9:30 P.M.—over stations of The National Broadcasting Company.

KFI Los Angeles	KGW Portland
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Friday and Saturday Concert

By Bruno David Ussher

Overture to "Orpheus in the Underworld" . Jacques Offenbach

(Born June 21, 1819 at Cologne; died October 5, 1880 at Paris)

Best known in this country for his opera, "The Tales of Hoffmann", Jacques Offenbach enjoyed international success also with such lighter works as "Orpheus in the Underworld", "The Beautiful Helena", "Parisian Life", "Duchess of Gerolstein" and "Mme. Favari" to mention only a few of his "hits".

"Orpheus in the Underworld", unlike the romantic-tragic "Tales", is a burlesque on Gluck's "Orpheus and Eurydice", the classic "opera tragi-

que". Offenbach, however, does more than parody the 18th-century opera, but with the help of his librettists, Meilhac and Halevy, parodies mid-Victorian society.

One of the characters in "Orpheus in the Underworld" is called "Public Opinion". The music is genuinely gay, lightly tuneful and provides spirited background for the more satiric scenes in which the Gods of ancient Greece, revolting against Jupiter, behave in typical bourgeois fashion.

Sailors' Dance from the Ballet "Red Poppy" . Reinhold Gliere

(Born January 11, 1873 at Kieff; now living in Russia)

Reinhold Gliere, a Russian composer of wide versatility and with genuine devotion to his countrymen, turned his attention to the Soviet ballet theater although his earlier works, for instance the program symphony "Ilya Mourometz" and the tone-poem "The Sirens", find him ca-

pable of blending the style of Rimsky-Korsakoff with that of the modern French.

The "Sailors' Dance" from "The Red Poppy" ballet speaks for itself. The choreography, a modern harbor setting, is robust of nature and so is the music.

Concerto in F for Piano and Orchestra . . . George Gershwin

(Born September 26, 1898, at New York City; died July 11, 1937, at Hollywood)

Impressed by the "Rhapsody in Blue" and by various Broadway scores revealing the genius and originality of George Gershwin, Walter Damrosch commissioned him to write a piano concerto to be performed by the New York Symphony Society.

Notwithstanding the arched eyebrows of the super-aesthetes, the veteran director kept his promise. The premiere, December 3, 1925 at Carnegie Hall, warranted his faith in the young American. Damrosch himself admired particularly the "second movement . . . with its dreamy atmosphere of a summer night in a garden of our South, the music reaching a high water mark of Gershwin's talent."

Gershwin worked with great inten-

sity not merely to fulfill the expectations of Damrosch and Flagler, but in order to express himself and to demonstrate the symphonic possibilities of much-decried jazz. He spent nearly three months on the orchestration, which like that for "An American in Paris," is his own, a fact denied or doubted by some ill-informed or ill-tempered persons.

Tone color effects were worked out with infinite care. The thematic-rhythmic elements show ingenuity of unusual calibre and similar development, beginning with the opening percussion motif. The much favored clarinet (also bassoons, horns and violas) do a "charleston." The second, slower theme is announced by the piano. Al-

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Friday-Saturday Comments—continued

together an auspicious opening movement, as Isaac Goldberg, author of the first book on the composer, observes in his thoughtful volume published as early as 1931 by Simon and Schuster.

Little need be said about the second movement. This Andante relies first on nostalgic blues themes for the trumpet, a marked contrast to the spicy accents of the first movement. However, the haunting blues section is soon succeeded by music of infectious effervescence. It is a movement endowed with a nobility and capriciousness truly of its own and distinctively American.

One of the reviewers spoke of the finale as an "orgy of rhythm," but he might have called it an orderly orgy, if such seemingly paradoxical use of words is permissible. Gershwin definitely forces his bursts of energy into classic forms of the concerto as established by tradition.

It was George Gershwin's evening and Damrosch made one of his graceful speeches from the platform. He pointed out to the enthusiastic audience that this was a concert, significant not only for Gershwin, but a milestone in the progress of American music.

"Algerian Suite", opus 60 . . .
. . . . **Camille Saint-Saens**
(Born October 9, 1838 at Paris;
died there December 12, 1921)

Camille Saint-Saens, composer of "Samson and Delilah", of "Danse Macabre" and numerous other successful pieces, wrote the "Algerian Suite", opus 60, as the result of a trip to the French colony now a stepping-stone for the Allied invasion of Europe.

The composer gave the series of tone pictures a sub-title: "Picturesque Impressions of a Voyage" and the hearer will readily approve this summary description.

Saint-Saens gives a view of Algiers as the ship, slowly swaying in the

Comments—continued Friday-Saturday

heavy swells enters the harbor. The piece ends as the anchors rattle down while from the near minarets the Muezzins can be heard crying to Allah.

The "Moorish Rhapsody" is a compound pictures of visits to cafes in the old part of the town. The entertainment in these native cabarets varies from wild tribal dances to sensuous poses.

"Evening Dream at Blidah in the Desert" is the result of a visit to the famous oasis. The mood is that of a "perfumed night, swaying palms while from afar is heard a langorous flute melody." The "French Infantry March" is a brilliant quick step, interspersed by the hurly-burly of noisy and crowded Oriental bazaars.

Guidi Takes Over Concertmaster Chair in Bowl

In the absence of Concertmaster Bronislaw Gimpel who now is a corporal in the U. S. Army stationed near Santa Ana, Scipione Guidi is serving as concertmaster this summer in Hollywood Bowl.

Mr. Guidi has had a colorful career as violinist. For ten years he was concertmaster of the New York Philharmonic-Symphony serving under the world's greatest conductors—Bodanzky, Mengelberg, Furtwangler, Molinari and Toscanini. Before this regime he had for three seasons been concertmaster of the National Symphony Orchestra in New York City under Bodanzky.

When the artist first came to America in 1916 he devoted himself to concert work. A native of the beautiful city of Venice, he entered the Conservatory of Music in Milan and was graduated with the highest honors.

After his New York service he became assistant conductor and concertmaster of the St. Louis Symphony Orchestra. He remained there eleven years and came to the Pacific Coast a year ago.

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John S. Edwards Becomes Associate Manager

Succeeding Wm. McKelvy Martin who is serving in the U. S. Army, John S. Edwards has taken over the duties of associate manager for the Southern California Symphony Association.

For the past four years he has been manager of the St. Louis Symphony Orchestra and prior to that was associated with the National Symphony

Orchestra in Washington, D. C.

Born in St. Louis, he was educated there and at the University of North Carolina where he received his A.B. Later he studied at Harvard University for his Master of Arts. A student of both the piano and violin, he has a keen knowledge of music and at the same time is well grounded in the business end of concert presentation.



Philharmonic Has Busy Season of Summer Concerts

The Los Angeles Philharmonic Orchestra faces one of its busiest seasons of summer concerts in its history. Forty-five events are planned including 42 in the Bowl and three Monday night programs in Pasadena's Civic Auditorium in August.

The schedule calls for ten Sunday

night "Pop" concerts July 4 through Sept. 5 and programs Tuesday, Thursday, Friday and Saturday nights, July 6 through Aug. 28. The orchestra performed all of the 653 Symphonies under the Stars concerts in addition to 1628 played in its 24 seasons of winter concerts.

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Membership Drive Begun

In honor of the Silver Anniversary of the Philharmonic Orchestra, the Southern California Symphony Association is seeking to get 2500 members into the association in connection with its 1943-44 membership drive. The financial goal is \$130,000.

With the passing in 1934 of W. A. Clark, Jr., founder of the orchestra, the Southern California Symphony Association was organized by a group of forward looking men and women who recognized the civic importance of the Philharmonic Orchestra. The association undertook the responsibility of assuring the orchestra's continuance and in the past nine years has raised

through public subscriptions more than \$1,125,000.

The orchestra provides year round music through its regular winter concerts and the summer Symphonies under the Stars in Hollywood Bowl. Last year free concerts were played for 20,000 men in armed services at hospitals, camps, barracks and replacement centers in Southern California.

Mrs. Cecil Frankel, chairman of the campaign and Harry Cartlidge, director, urge an early response to appeals for funds to carry on the 1943-44 (25th anniversary season) of the Philharmonic Orchestra. Write or call the Association at its headquarters, 2301 N. Highland avenue, Hollywood 28, California, HO-3151.




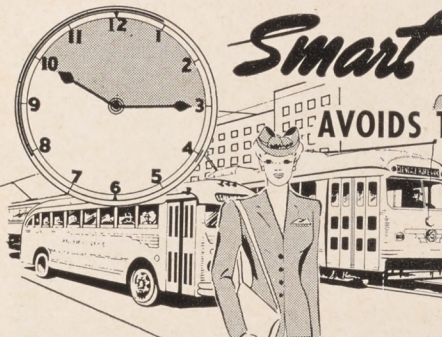
Music Teachers Will Attend Ballet

Fifty visiting music teachers will attend the opening performances of Russian Ballet by the Ballet Theatre in Hollywood Bowl July 13.

The teachers are coming here to at-

tend the 33d Music Teachers' Convention of California, Los Angeles County branch. Ruth Howell is president of the county branch and July 14th will become first vice-president of the state organization.

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Overture to "Oberon" Weber

a) Intermezzo—from "Goyescas" Granados

b) Farandole from 2d "L'Arlesienne" suite Bizet

Andante cantabile con alcuna licenza from
Symphony No. 5 in E-minor Tschaikowsky

Perpetual Motion Strauss

Polvetzian Dances from "Prince Igor" Borodin

Roumanian Rhapsody No. 1 in A-major Enesco

Intermission—Fifteen Minutes

Two movements from Concerto No. 3 in D-minor . . . Rachmaninoff

Intermezzo: Adagio (leading into)

Finale

Pvt. Leonard Pennario, soloist

"Gypsy Baron" Paraphrase Strauss—Byrns

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SOUTHERN CALIFORNIA SYMPHONY ASSOCIATION

Musicians Don Uniforms of Their Uncle Sam

Nineteen members of the Los Angeles Philharmonic Orchestra now are in various branches of the U. S. Armed forces. Concertmaster Bronislaw Gimpel now is stationed at Santa Ana Air Replacement Center. He is a corporal and has opportunity between assignments to continue somewhat with musical activities at the center. He will be heard as soloist in Hollywood Bowl

Aug. 17, Otto Klemperer conducting.

Besides Gimpel the following are in the army, navy and marines: Edgardo Acosta, Huntington Burdick, Henry Camusi, Adolph di Tullio and Justin di Tullio, James Getzoff, Sidney Greene, George Kast, Richard Kelly, Richard Linden, Marvin Limonick, Theodore Norman, Louis Pressman, Sven Rehner, Channing Robbins, Harry Schmidt and Archie Wade.



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Soloists for eight of the remaining nine Sunday night "Pop" concerts are announced as follows:

July 11—Leonard Pennario, pianist.

July 18—Miriam Solovieff, violinist.

July 25—Richard Tetley-Kardos, pianist.

August 1—Eudice Shapiro, violinist.

August 8—Lauri Kennedy, 'cellist.

August 15—Dusolina Giannini, dramatic soprano.

August 22—Jakob Gimpel, pianist.

August 29—Jeanette Savran, pianist.

All except Miss Giannini have made their homes in Los Angeles for a number of years. They have, however, made many tours of the country as recitalists and as soloists with leading orchestras.

Conductors for the remaining Sunday nights will be Erno Rapee, July 11-18; Eugene Goossens, July 25-Aug. 1; Sir Thomas Beecham, Aug. 8, Pietro Cimini, Aug. 15 and Alexander Smallens, Aug. 22-29 and Sept. 5.

Bowl Season Star-Studded

During the 1943 season of Symphonies under the Stars two score renowned artists and conductors will be seen and heard. The 8-week series will bring the following for the rest of the season:

Conductors: Bruno Walter, Vladimir Bakleynikoff, Erno Rapee, Eugene Goossens, Miklos Rozsa, Sir Thomas Beecham, Albert Coates, Jose Iturbi, Pietro Cimini, Otto Klemperer, George

Szell, Morris Stoloff and Alexander Smallens.

Soloists: Claudio Arrau, Jose Iturbi, Bartlett and Robertson, Amparo Navarro, Artur Rubinstein, Jakob Gimpel, Leonard Pennario, Richard Tetley Kardos and Jeanette Savran, pianists; Anne Brown, Dorothy Maynor, Grace Moore, Dusolina Giannini, singers; Miriam Solovieff, Bronislaw Gimpel and Yehudi Menuhin, violinists.



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MUSIC-ALITIES

(Musical Personalities)

Famed Artists Fete The Willard Coes

When the Willard Coes visited New York recently during a combined business and pleasure trip they were feted by some of Mrs. Coe's most noted artists. Mrs. Coe in professional life is known as Mme. Minna Pelz Coe.

Mme. Coe's many musical friends rallied around the couple. These included Dorothy Maynor, renowned Negro soprano who will appear in Hollywood Bowl; Alberto Bimboni, opera director of Juilliard School of Music; Earnest Wolffe, accompanist and coach of Richard Bonelli and Keith Kiggins, vice-president of R.C.A. Mr. Kiggins was a schoolmate of Mme. Coe.

The teacher's pupil and Metropolitan auditionist of 1941, Christina Carrol, is busy in New York as a member of the cast of the successful operetta "Rosalinda."

Summer School Opens

The Olga Steeb Piano School opened its eight weeks summer session on July 5th. The teachers who have taught at this school under Olga Steeb are on hand to give personal attention to every student. Several recitals are booked for the summer at the Steeb School Auditorium and for the Behymer Matinee Series at the Barker Bros. Auditorium.

Lillian Steuber, superb concert pianist and artist teacher at the Steeb School is conducting her Master Classes every Friday morning during the summer session. The study of the last five Beethoven piano sonatas is an especially attractive feature of these classes. Miss Steuber has a large class of private pupils, and also finds time to hear students of the other teachers of the school and give them the advantage of her advice as a concert artist.

The Alhambra Branch of the Steeb School conducted by Miss Josephine Arland will also be open for the summer. Miss Arland studied with Olga Steeb for many years and was one of the original faculty members when Miss Steeb founded the school in 1925. She has spent many years in travel, and the School is happy to again have her services.

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MUSIC-ALITIES

(Musical Personalities)

Chicago Musical College Instructor Now In L. A.

Dr. Wesley La Violette, one of America's most distinguished composers, author, and musician, has recently moved to Hollywood. For ten years La Violette was Associate Director, with Rudolph Ganz, of the famous Chicago Musical College in Chicago. During this time he was also Dean of the College, and head of the Department of Theory and Composition. He also served for five years in a similar capacity as Educational Director in the School of Music at De Paul University in Chicago.

For seven years La Violette was President of the Chicago Chapter of the International Society for Contemporary Music. During this time numerous important works were produced by the Society.

As a famous teacher he has drawn pupils to him from many parts of the world. His compositions have been played by many of the leading orchestras and chamber ensembles, and artists in the concert world. Alfred Cortot, Rudolph Ganz, Frederic Stock, Albert Spalding, Jose Echaniz, Vladimir Golschmann, Henri Verbrugghen, The Roth Quartette, the Neill Quartette, the Mischakoff Quartet, the Hart House Quartet, are only a few of the conductors and artists that have brought his music to the attention of the concert audience here and abroad. He has written in all forms from songs and small pieces to symphonies and operas.

Conductor's Visit Recalls Concert by Edith Knox

Appearance of Vladimir Bakaleinikoff as conductor of the Los Angeles Philharmonic Orchestra for eight concerts in Hollywood Bowl this summer brings to the memory of Edith Knox her own appearance with the conductor in 1937.

Miss Knox was soloist with Bakaleinikoff conducting the opening of the Multnomah stadium series. The date July 12 holds especial charm for Miss Knox and the Bakaleinikoffs, for just one year later on the same date she was soloist in the Ford Bowl with Vladimir's brother Constantine as conductor in the Ravel piano concerto.

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MUSIC-ALITIES

(Musical Personalities)

Teacher-Coach of Hollywood

Constance Piper, well known teacher of voice and repertoire coach is now completing her third season in her studio in Hollywood.

Miss Piper started out as a concert pianist and coach in New York City, where she remained for ten years as assistant to prominent vocal teachers, leaving there to make a concert tour of the world with Edna Thomas, "The Lady of Louisiana." For the past twelve years Miss Piper has been teaching in Los Angeles and has also been doing concert work, having appeared on programs this past year with Alice Gentle.

"A Nine to Nineteen" Piano Recital

Miss Bitter presented on June 19 a group of young students in a formal evening recital—from "nine to nineteen," at 3839 Wilshire Blvd. The following students took part: Joan Logan, Maurice Tanzin, Myrna Watson, Barbara Jean Steele, Barbara Polis, Patsy Steele, Joie Vielle, Aldo Bonura, Judy Joel, Renita Henry, Jean May, Jessel Reid, Diana Pugerson, Frances Kinne, Elizabeth Score, Kenneth Woesner, Elizabeth Garrott, Eleanor Freeman.

Charles Wakefield Cadman and his protegee, 12-year-old Edward Earle, were present as several numbers by Mr. Cadman and the "Misbehaving Clocks" by Edward Earle were played.

Concert Pianist and Students Appear in Recitals

Marguerite Bitter has had the following recent concert appearances: In Santa Monica she gave a recital for the Santa Monica Unit of the Women's Committee of the Philharmonic Orchestra playing numbers by Bach, Brahms, Chopin, Debussy, Copland, Palmgren, Tedesco, Ravel, Pick-Mangiagalli, Liszt, and Shostakovich.

She gave a joint recital with Alma Lowe Creighton, contralto, for the Dominant Club in June.

She appeared in concert with the Los Angeles Civic Chorus, J. Arthur Lewis, conductor, at Aimee Semple MacPherson's Church. She

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(Musical Personalities)

has done a number of 2 piano recitals with Charles Wakefield Cadman presenting his compositions, among which were recitals at Riverside, Las Vegas, Nevada, Santa Monica and for the Ebell Club in Los Angeles.

Bertha Vaughn Pupils Progressing

From abroad this week came news that Mrs. Vaughn's pupil, Lloyd Pease, tenor, coached and sent forth by this fine mistress of the art, had been the first American to ever win the Rose Bowl cup at a festival in Belfast, Ireland. Pease is also serving one of the Southern California aircraft companies as representative there.

NOTED PUPILS

During many years of artistic coaching in this vicinity, Mrs. Vaughn has trained such well known singers as Ruth Shaffner, regular soloist at St. Bartholomew's. New York. Ruth Terry (Koechig) braved the critics of the east and was immediately engaged for a Recital in Town Hall, New York. Some of Mrs. Vaughn's singers, Olive Mae Beach, especially, and Miss Hornbrook, have both appeared with the Philharmonic and the Ethel Leginska Orchestras respectively.

American Lyric Soprano Now Teaching in Hollywood

Annabelle Reinburg, American lyric coloratura soprano, graduated from the Royal Academy, London, Hochschule of Musik, Berlin, and studied with Felia Letvinne Paris.

Mme. Reinburg for many years sang lyric and coloratura roles in the leading opera houses of Europe, and is well known on the concert stage in Europe, America, and the Orient. While in London, Mme. Reinburg was soloist with the British Broadcasting Company, and featured over the Baird Television.

Since her return to America, she has toured with the New York Municipal, and Boston Opera Companies, appeared as soprano soloist at many of the principal National Music Festivals, and has recently settled in Hollywood, where she devotes her time to teaching.

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